

The  
**GILBERT & SULLIVAN**  
**OPERA COMPANY** *OF Calgary*

PRESENTS

**THE  
MIKADO**

MUSICAL DIRECTOR  
HARRY PINCHIN

STAGE DIRECTOR  
DON BOYES

**JUBILEE  
AUDITORIUM  
APRIL  
9<sup>TH</sup> - 10<sup>TH</sup> - 11<sup>TH</sup>**

Ben  
Wicks



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# The Mikado

## The Characters

The Mikado of Japan .....	Blaine Chapman
Nanki-Poo .....	Jim Waddell
(his son, disguised as a wandering minstrel, in love with Yum-Yum)	
Ko-Ko .....	Gary Dean
(Lord High Executioner of Titipu)	
Pooh-Bah .....	Robert Norris
(Lord High everything else)	
Pish-Tush (a noble) .....	Jim Monro
Yum-Yum ... { Three Sisters, } ..	Royce Kimler
Pitti-Sing ... { wards of } ..	Lorna Hearst
Peep-Bo ... { Ko-Ko } .....	Lynn Barber
Katisha .....	Carol Holder
(an elderly lady in love with Nanki-Poo)	
Dancer .....	Bonnie Case
Yah Yah Yah .....	Terry Moore
Chorus of School Girls, Nobles, Guards and Coolies	

## Production Staff

Musical Director .....	Harry Pinchin
Stage Director .....	Don Boyes
Chorus Master .....	Elgar Carter
Scenery .....	The Musicians' & Actors' Club of Calgary, Don Boyes, Manager with special assistance from Workshop 14
Makeup .....	Makeup Unlimited
Lighting .....	Capt. F. M. Ray McLeod
Costumes .....	Mallabar Limited, Winnipeg
Wardrobe Mistress .....	Olive Wilson
Wardrobe Assistants .....	Shirley Corrigan, Lois Sales, Edna Carlton
Properties .....	Phyl Ellerbeck
Stage Manager .....	Dick Dennison
Assistant Stage Manager .....	Jim Eberle
House Manager .....	Cathy Cox
Stage Flowers .....	Betty Masser
Prompters .....	Cynthia Downe, Audrey Peach
Photographer .....	Vic LaVica
Rehearsal Pianist .....	Shirley Corrigan
Publicity .....	Bill deCarteret
Producer .....	Leslie deCarteret

## Auditorium Staff

Stage .....	Al and Harry Merrells
Sound .....	Bob Swanson and Peiter Keogelberg
Lighting .....	Fred Zeller and Dave Wilson

## OVERTURE

### Act I

COURTYARD OF KO-KO'S OFFICIAL RESIDENCE	
Introduction and Song .....	Chorus of Men
If you want to know who we are	
Song and Chorus .....	Nanki-Poo
A wand'ring minstrel I	
Song .....	Pish-Tush and Chorus
Our great Mikado, virtuous man	
Song .....	Pooh-Bah, with Nanki-Poo and Pish-Tush
Young man, despair, likewise go to	
Recit. ....	Nanki-Poo and Pooh-Bah
And have I journey'd for a month	
Chorus with Solo .....	Ko-Ko
Behold the Lord High Executioner!	
Song .....	Ko-Ko with Chorus of Men
As some day it may happen	
Chorus of Girls .....	Chorus of Girls
Comes a train of little ladies	
Trio .....	Yum-Yum, Peep-Bo and Pitti-Sing, with Chorus of Girls
Three little maids from school are we	
Quartet .....	Yum-Yum, Peep-Bo, Pitti-Sing and Pooh-Bah with Chorus of Girls
So please you, sir, we much regret	
Duet .....	Yum-Yum and Nanki-Poo
Were you not to Ko-Ko plighted	
Trio .....	Ko-Ko, Pooh-Bah and Pish-Tush
I am so proud	
Finale — With aspect stern and gloomy stride	

### Act 2

KO-KO's GARDEN	
Song .....	Pitti-Sing and Chorus of Girls
Braid the raven hair	
Song .....	Yum-Yum
The sun whose rays are all ablaze	
Madrigal .....	Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush
Brightly dawns our wedding day	
Trio .....	Yum-Yum, Nanki-Poo, Ko-Ko
Here's a How-de-do! If I marry you	
Entrance of Mikado and Katisha .....	Mikado and Katisha
Mi-ya-sa-ma Mi-ya-sa-ma	
Song .....	Mikado and Chorus
A more humane Mikado never did in Japan exist	
Trio and Chorus .....	Pitti-Sing, Ko-Ko, Pooh-Bah and Chorus
The criminal cried as he dropped him down	
Glee .....	Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah and Mikado
See how the fates their gifts allot	
Duet .....	Nanki-Poo and Ko-Ko with Yum-Yum, Pitti-Sing and Pooh-Bah
The flowers that bloom in the spring	
Recit. and Song .....	Katisha
Alone and yet alive	
Song .....	Ko-Ko
On a tree by a river, a Little Tom-tit	
Sang Willow, Tit-Willow, Tit-Willow	
Duet .....	Katisha and Ko-Ko
There is beauty in the bellow of the blast	
FINALE ACT II — For he's gone and married Yum-Yum	

## The Orchestra

Conductor .....	Harry Pinchin
1st Violins .....	Mary Shortt
Marguerite Kilik	
2nd Violins .....	Bernice Nep
Scot Duguid	
Viola .....	John Bach
Cello .....	Linda Boellaard
Bass .....	Eric Whiteside
Flute .....	Werner Van Zweeken
Oboe .....	Jack Tillmans
Clarinet .....	William Thomas
Bassoon .....	Brian Marsh
French Horn .....	Harriet Foltinek
Trumpets .....	Frank Simpson
Jack Mirtle	
Trombone .....	Jack Pearce
Percussion .....	Gus Pfiffig

## The Chorus

☆ Terry Barber	☆ Terry Moore
☆ Doug Beatty	☆ Allan Roddis
☆ Marguerite Beckstead	☆ Allan Sales
☆ John Carlton	☆ Anthony Simi
☆ Pamela Cooper	☆ Bill Smith
☆ Duncan Elliott	☆ Katherine Tennis
☆ Jean Gillespie	☆ Joan Tilley
☆ Marie Goshulak	☆ Neville Tilley
☆ Myron Goshulak	☆ Jack Tyreman
☆ Peggy Goth	☆ Don Warne
☆ Jack Haebbers	☆ Tom Whittemore
☆ Barbara Huber	☆ Bert Wilson
☆ Mickie Kelly	☆ Millie York
☆ Margaret Mason	☆ Neville York

OUR WARMEST THANKS TO THE MANY PEOPLE WHO IN THIS BUSY, COMPETITIVE, COMMERCIAL WORLD TOOK THE TIME TO HELP IN SO MANY WAYS.

## Story Synopsis

If you were Japanese, would you be irked by Gilbert's poking fun in this opera? Probably, but you'd be wrong! "The Mikado" is an English farce, to which the Japanese costumes, the make-up, fans, mincing steps and all the action lend an air of exotic charm. At least they do to our eyes.

We recognize the characters: Pooh-Bah, the village Panjandrum, who accepts any office and stretches his family tree because he needs to feel important; Pitti-Sing, whose lively spirits lead her into the middle of everything; Ko-Ko

(Continued)

whose name means "pickle" and who is always in one, but gets out without harm done; Katisha, that somewhat forlorn figure of fun, the desperate spinster; and the crashing bores in Ko-Ko's little "list." The Mikado enters on an authentic note, the chorus welcoming him with a melody based on an ancient Japanese war song. War, in the shape of the samurai sword, provided Gilbert with the idea for the plot.

Nanki-Poo, only son of the Mikado, in the guise of a wandering minstrel, has fled the court to escape the loving arms of elderly ugly Katisha and seek those of the delightful maiden Yum-Yum. He arrives in Titipu. So does Yum-Yum, with her train of little ladies. As always, the course of Gilbert and Sullivan true love cannot be allowed to run smoothly, but looks like an obstacle race. Nanki-Poo is handicapped by Yum-Yum's betrothal to her guardian, Ko-Ko the Lord High Executioner. Ko-Ko, who has never swung an axe, is ordered by the Mikado to have a victim in a month. The despairing Nanki-Poo agrees to be beheaded, as long as he can marry Yum-Yum — till then! So it is arranged. All rejoice, only to be interrupted by Katisha. She enters the race, claiming her perjured lover, and help from the citizens because Nanki-Poo is the son of their . . . But they won't hear her out. She leaves alone, leaving the way clear for Nanki-Poo. Yum-Yum and her bridesmaids prepare for the wedding.

Now it is learned that under the law it is death to marry Nanki-Poo; his widow must be buried alive. Yum-Yum pulls back. The race is over. Nanki-Poo tells Ko-Ko to behead him. Ko-Ko, who couldn't harm a fly, cannot — and an idea strikes him. Won't an affidavit signed by a small army of civil servants (Pooh-Bah) do as well? The lovers are quietly married (offstage) by the Archbishop (Pooh-Bah).

The front runners are home — but not dry! Katisha returns, with the Mikado. The affidavit is presented by Ko-Ko, Pitti-Sing and Pooh-Bah and the execution described in affecting corroborative detail. Katisha reads the name of the victim: Nanki-Poo, the heir to the throne. Boiling oil will be the fate of those who encompassed his death! Only a sacrifice can save them now — Ko-Ko must marry Katisha. He woos her with a pitiful tale of a broken heart — she falls on his shoulders — and finding their tastes are as one (a passion for a flight of thunderbolts), they marry.

The race is won. Katisha pleads for mercy for them all, but the traitor Ko-Ko has deceived her. Ko-Ko explains Nanki-Poo's reappearance — alive, and married to Yum-Yum! — with a wild alibi (when the Mikado says a thing is to be done, it is as good as done, so why not say so). The Mikado accepts this balm to his ego, and Katisha her bargain, Ko-Ko.

From the first, "The Mikado" has been loved. Critics carp because they feel they must: the characters are lightly drawn, the music lacks depth, the "plot" is ridiculous. But nobody is here for the kind of emotional bath provided by immersion in another's tragedy, whether stage, operatic, or real. Sullivan's lilting melodies lose nothing by familiarity, and Gilbert's words are, as he said, "not without merit."

Relax, sit back and bask in bright nonsense and good humour.

—DEREK HOLDER

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We are proud to be a part of this production, having produced and supplied this program.